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shut off from the public while exhibitions are in progress in the gallery. This is on the floor above—the second story. It is a noble room, about forty-eight feet square, reaching through the next story to the roof for its top-light. The space in the tower on this floor is to be improved for the library of the club. The corresponding space in the tower on the next floor, together with that over the vestibule of the entrance on the side street, will be availed of for a dining-room, a removed apartment that must prove very advantageous in separating the aroma of scalloped oysters from the atmosphere of art. The room the other side the lantern of the gallery will be available for the kitchen and servants' lodgings. The gallery will have walls fourteen feet in height for the hanging of pictures, and six feet more for the space so necessary for good effects of light. It is hoped that the new house will be ready for occupancy next fall. The decoration will not be extravagant at the outset. But the five or ten thousand dollars which the house committee are ready to expend for that purpose ought to produce something tolerable and creditable. The architect is Wm. Ralph Emerson (nephew of Ralph Waldo Emerson), builder of many tasteful country houses in this region.

Before the Art Club's gallery is finished, however, there will have been completed the largest hall of paintings in the country—the art gallery of the new permanent building of the Massachusetts Charitable Mechanics' Association. This is to be an immense structure, no less than six hundred feet long, built of brick and stone, and will include, besides the art gallery, a great hall for meetings and concerts, as well as the halls devoted to the triennial exhibitions of industry. The ground plan is of triangular shape, occupying a plot of the made land of the Back Bay, between Huntington Avenue and the Providence Railroad. At the apex of the triangle rises an octagonal tower; at the base is the great hall, with an imposing opera-house-like exterior; midway between the two rises the lantern of the art gallery. Above all stands the tall chimney of the boilers supplying the motive power of the machinery in the exhibition. The basement will be devoted to machines and the heavier articles of the fair; the ground floor to the multiform products of the industry of New England; the second floor to more of the same, and to the art gallery. The relations of art to the higher manufactures have come to be well understood and appreciated in Massachusetts. The State pays generously for a system of art instruction in the public schools, to show its faith and belief in art as the handmaid of industry in its highest development. But there are many who doubt the efficacy of this art instruction, holding that beyond the teaching of the merest rudiments the school system accomplishes nothing, and that the real education in art that stimulates design and production, and instructs and refines popular taste, is to be derived and imparted best in exhibitions of works of art. In this view the now enterprising and enlightened administration of the old M. C. M. A. has devoted an increasing attention to the art department of its triennial exhibitions of New England industry. At the last exhibition a separate building was erected for the art gallery, and a truly splendid collection of paintings, about seven hundred in number, was gathered. It proved to be the great attraction of the exhibition, and paid its own expenses and something more, besides adding greatly to the prestige and raising the character of the whole. So well satisfied were the managers with this experiment that in this permanent exhibition building, now erecting and rapidly approaching completion, the art gallery is made a central feature. This superb gallery is ninety feet long, fifty feet wide, and twenty-five feet high, with a top-light over the whole—about double the size of the gallery of the Art Club house described above.

This exhibition is the only one in the country, I believe, which awards medals of gold and silver. I notice that several of your leading New York artists include the Boston medals received from this institution among their decorations in catalogues where mention is given to such honors. The coming exhibition will undoubtedly be the most important as well as the largest collection of contemporary art that has ever been gathered in Boston. Nothing like it in point of size has been possible heretofore, and the high character of the previous exhibition must insure a full representation of all the art centres of the country. It is to come, too, at a time when it will be at loggerheads with no local exhibition of importance. The exhibition will open Sep-

tember 1st, and all works must be entered on or before August 15th, and delivered in Boston before that date. Statuary and ceramics are embraced in the scope of the exhibition, as well as engravings, etchings, lithographs, and chromolithographs, for which separate rooms have been assigned.

The photograph room is a very large gallery by itself, seventy feet long by forty wide. Besides these ante-rooms there are a dozen small apartments, with top-light from the north, to be rented after the exhibition as studios, which will be used for the display of special or minor contributions to the collection. Boston has learned at last that to insure the free co-operation of artists of other cities in her exhibitions, it is necessary to afford the practical attraction of a chance to sell the works contributed. Managers of our exhibitions have heretofore considered it necessary for dignity to ignore this "main chance" for the artists. But the complaints of painters and the example of the New York exhibitions have disposed of this fine nonsense. The prospectus of the coming exhibition announces that "experienced persons will be in attendance at the gallery, and every effort will be made to promote the interests of artists by sales, etc., when desired." This looks like "business," does it not? By all means, let a fair not be above being a fair, but do all the selling it can.

GRETA.

TURNER'S TRUE PLACE IN ART.

BY an article in a recent number on Mr. Hamerton's "Life of Turner," The Edinburgh Review gives emphasis to the conclusion, brought home to the reader of that biography, that Mr. Ruskin's unlimited eulogies of this great painter are those of an enthusiast blinded, in some degree, by his enthusiasm. Turner, the reviewer agrees, is not the flawless hero of Mr. Ruskin's unreined rhetoric; and Mr. Hamerton's biography, he considers, may be welcomed "by admirers of the great painter who will not allow their enthusiasm to make them unreasonable." There were men who appreciated Turner before Mr. Ruskin, the review reminds us; and Mr. Ruskin's "outburst of purely rhetorical indignation" in which he says that Turner (whom he calls "the noblest intellect of his time") never met with a single word or ray of sympathy until he felt himself sinking into his grave, is characterized as a statement "made in the very teeth of the facts." Mr. Hamerton, the reviewer says, "has made it impossible for any who are not prepared to distort or suppress facts to see Turner as in all respects the wonderful being which he appears to be in Mr. Ruskin's overwrought eulogies." As regards the statement that the world neglected him, the truth is, the review says, that "his whole career had been marked by a singularly steady and sustained success. His reputation since his death is certainly greater than that to which he attained in his lifetime, but this may be said of almost all great men in any art or any calling. At an age when most boys are at school, his drawings were admitted into the exhibitions of the Royal Academy; nay, if Mr. Hamerton be right in saying that his first picture was exhibited in 1787, when he was twelve years old, Turner must still have been a schoolboy himself when the way to fame and prosperity as a painter was thus opened before him. Twelve years later, when he was only twenty-four, he was elected an associate of the Academy, and he was a full Academician at twenty-seven."

As for being "the noblest intellect of his time," Turner, as Mr. Hamerton shows, could not spell, or write sense, in his own language, and had no knowledge of any other; his prose was barely intelligible, and his attempts at poetry "pitiable doggerel;" in fact, "without his brush or pencil he was as weak as Samson with his locks shorn." That part of Mr. Hamerton's biography which shows how little Turner was entitled to the persistent praise for fidelity to nature assigned him by Mr. Ruskin, is recited by the reviewer, who agrees that, from a very early stage in his career, the painter regarded local fidelity as a thing worth nothing in comparison with certain other things at which he strenuously aimed. "Turner," it is stated, "after emancipating himself from the topographical swathing-bands of his earlier years, ceased to be exact in anything; and least of all was his method in harmony with that of the Pre-Raphaelite school, of which Mr. Ruskin would make him the founder." Like Mr. Hamerton, the Edinburgh reviewer does not depreciate Turner; quite otherwise; he only endorses Mr. Hamerton's view of

the unreal nature of Mr. Ruskin's estimate of him; far from being a faithful transcriber of nature, Turner, was, in truth, a splendid dreamer of impossible landscapes. Judgment is given by the writer of the article in the following words:

"Turner will now take his true place in the great company of illustrious painters. Those who admire him most will have to admit that if he was in one sense most truthful, he was in another most untruthful in the delineation of nature. But while they allow that for all who seek in his drawings for anything like strict local fidelity the result must be bitter disappointment, they may justly claim for him the pre-eminence due to a man whose power of impressing others was inexhaustible, and who used it throughout a long life for the purpose of teaching, cheering, and delighting them."

IN a recent lecture on Light, Professor Tyndall illustrated the different effects produced by the mixture of pigments of different colors from that produced by the superposition of discs of colored light on a white screen. Discs of two complementary colors when superimposed gave a white light, but the same colors mixed as pigments produced a color. It was also shown that if the colored glass or fluid used in the two lanterns for producing the two discs were placed one in front of the other, in one lantern a colored and not a white light resulted. For example, while a yellow light superimposed on a blue light gave white light, light passing through both the coloring media gave green light, this being the only color for which both possessed a common transparency. It was shown that bodies always give the colors of the light to which they are transparent, and this subject was followed up with regard to flowers, foliage, and natural bodies generally.

THE new Reredos for Edinburgh Cathedral is described by an English contemporary as an exceedingly beautiful composition, very gracefully and delicately worked out. It is the work of a Miss Grant. The subject is the Crucifixion. "The central figure of Christ is in complete relief, while the cross is raised on the background. At the foot of the cross, also in complete relief, is Mary Magdalene kneeling and weeping. The other figures are in more or less prominent relief as their importance requires. On either side stand St. John and St. Mary, and behind and beyond them priests and soldiers, one with a spear in his hand, and between them the slightly raised figures of others, giving an indication of a crowd behind. The Christ hanging on the cross and wearing the crown of thorns, with the head turned slightly to one side, is full of pathetic dignity. The verse dictating the treatment is 'Father, into Thy hands I commend my spirit.' The work is executed in white marble; the figures are about five feet high."

AMONG pictures lately sold in Paris were the following: M. Bonvin, L'Ave-Maria! Intérieur du Couvent d'Atramont, 10,105 fr. Corot, Jeune Baigneuse, 5,000 fr.; Eurydice, 6,540 fr.; Juive d'Alger, 5,420 fr.; L'Atelier, 5,400 fr.; Le Canal, Environs de St. Omer, 5,900 fr.; La Prairie, Environs de Saintes, 4,060 fr.; Le Tréport, 5,610 fr. Decamps, Les Bûcheronnes, 7,500 fr. Delacroix, Les Convulsionnaires de Tanger, 95,000 fr.; Chevaux sortant de l'Abreuvoir, 24,500 fr.; La Barque de Don Juan, 7,700 fr. Delaroche, Le Christ au Jardin des Oliviers, 9,200 fr. J. Dupré, Grand Passage du Limousin, 43,000 fr.; Le Port de St. Nicholas, 2,950 fr.; Les Pyrénées, 5,050 fr.; L'Automne, 5,500 fr.; La Forêt, 19,550 fr.; Barques du Pêche, 10,050 fr.; Marine, 2,420 fr. Feyen-Perrin, Le Chemin du Marché, 4,850 fr. Huguette, Porte de la Mosquée de Bou-Médine, 4,800 fr. Ingres, Angélique, 10,000 fr. E. Manet, L'Enfant à l'Épée, 9,100 fr. J. F. Millet, La Gardeuse d'Oies, 35,500 fr.; Portrait de Jeune Homme, 2,050 fr. L. Mouchot, Montreur de Singes au Caire, 4,050 fr., Un Carrefour au Caire, 3,900 fr. Prud'hon, La Paix, 7,550 fr. T. Rousseau, Forêt d'Hiver, 48,600 fr.; Le Vieux Dormoir du Bas-Bréau, 49,000 fr. (sold to the Louvre); L'Automne au Jean-de-Paris, 46,000 fr. Total, 543,310 fr. At a sale of works by P. Rousseau, prices were paid as follows: Les Clefs de l'Eglise, 2,000 fr.; La Basse-Cour, 3,700 fr.; Bocal de Cornichons, 6,800 fr.; Les Huîtres, 7,100 fr.; Les Prunes et Sorbières, 3,950 fr.; Les Parfums du Midi, 2,100 fr.